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ABSTRACT

The progress of three groups of university students enrolled in a first-year German course was evaluated after one completed academic year. The achievements of two control groups, a day and an evening class taught by conventional methods, were compared with those of an experimental group taught using suggestopedic methods. Additionally, for the experimental group a variety of music examples representing different styles and genres was introduced to determine the acceptance and effect of works other than those of the baroque era not yet evaluated in available research. Proficiency in German was measured by a number of tests: mid-year written, end-of-year written and oral, and an objective test. The experimental group was tested more frequently, according to suggestopedic principles. Further response from each group was sought through a general questionnaire, and the experimental group completed a music questionnaire. Analysis of the data revealed that the suggestopedic method produced better results in terms of German language achievement, student attitudes, and time invested to achieve set goals. (Author/MSE)

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A CONTROLLED, COMPARATIVE AND EVALUATIVE STUDY OF A SUGGESTOPEDIC GERMAN COURSE FOR FIRST YEAR UNIVERSITY STUDENTS

by

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ABSTRACT

The progress of three groups of university students enrolled in a first-year German course was evaluated after one completed academic year. The achievements of two control groups - a day and an evening class taught by conventional methods - were compared with those of our experimental group taught using suggestopedic methods in order that substantial comparisons could be made. Additionally, for the experimental group in Term III a variety of music examples representing different styles and genres was introduced to determine the acceptance and effect of works other than those of the Baroque era not yet evaluated in available research; a spatial re-arrangement of the classroom accompanied this change.

Proficiency in the German language was measured by a number of tests: mid-year written, end-of-year written and oral, and an objective test. The experimental (suggestopedic) group was tested more frequently according to suggestopedic principles. Further responses from all groups were sought by means of a general questionnaire, and the experimental group completed a music questionnaire. An analysis of the considerable amount of data collected from the substance of this report was made, which confirms the superiority of suggestopedic methods over conventional teaching and learning.

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

From March 1983 to November 1983 a controlled experiment evaluating the effectiveness of suggestopedic teaching of 1st year German was conducted in the Department of German at the University of Adelaide involving two control groups (CG-Day and CG-Evening) and one experimental (EG) suggestopedic group.

CG-D (day): Met from 9.10-10.00 a.m. on Monday, Wednesday and Friday, and from 10.10-11.00 a.m. on Thursday and Friday.

CG-E (evening) and EG met from 5.15-6.55 p.m. on Monday and Wednesday, and from 5.15-6.05 p.m. on Friday.

The academic year consisted of 9 weeks of teaching in Term I, followed by four week' vacation, 9 weeks of teaching in Term II, followed by 4 weeks' vacation, and 8 weeks in Term III. The students were given ten days' vacation before they had to present themselves for an oral exam in German language and German literature; the latter exam was conducted in English. The written examinations for EG were given under suggestopedic conditions, i.e. relaxation preceding the exams and with Baroque music during the exams.

The Chairman of the German Department literally drew the names of those students who were to be in the EG out of a box. A questionnaire revealed that none of the randomly selected students knew anything about suggestopedic teaching and learning. These students received an introductory lecture on suggestopedic teaching and learning in their first class meeting. At that time they were told that they could switch to one of the CG, if they so desired. None chose to leave.

Venues:

The two CG met in an ordinary classroom, the EG met in a staff room, where relaxed seating could be arranged and an informal atmosphere achieved as recommended in the "suggestopedic setting".

In Term III more careful consideration was given for the Experimental Group to the physical disposition of teacher, class and music source within the classroom, with a view to optimizing the

processing of words and music. This decision was taken in view of the fact that there have been several reports over a number of years that, broadly, music is processed by the right cerebral hemisphere (Kimura, 1964; Gordon, 1970) and speech by the left. Accordingly, the class was placed in the middle of the room with the lecturer on the (class') right, and the tape-recorder on the left. Under these conditions both cerebral hemispheres were intended to be stimulated; the tonal and melodic aspects of the music entered the left ear (for processing by the right hemisphere) while simultaneously, the lecturer's didactic material entered the class' right ear (for processing by the left, or "speech" hemisphere).

Teaching Program:

All three groups used the same textbook: Grundkurs Deutsch throughout the entire year, Weg zum Lesen in Term II, and Feuerrote Friederike by Christine Nöstlinger and the play Der Besuch der alten Dame by Friedrich Dürrenmatt in Term III.
In each group Grundkurs Deutsch was taught by the same class teacher. In Term II CG-D was divided into three tutorial groups once a week for Weg zum Lesen. That tutorial was not taught by the class teacher, and it was conducted as a language tutorial.
In Term III one lesson a week (each Friday for all groups) was given in English on the two literary texts.

Summary of the teaching plan for both CG:

Term I: Grundkurs Deutsch (class teacher) 5 lessons weekly

Term II: Grundkurs Deutsch (class teacher) 4 lessons weekly; Weg zum Lesen tutorial once a week.

Term III: Grundkurs Deutsch (class teacher) 3 lessons weekly; literature lecture (in English) once a week for CG-D, once fortnightly a double lecture for CG-E and EG.

Summary of teaching hours per term:

Considering vacations and holidays during term time the students had the following total hours of instruction in German language and literature:

	CG-D	CG-E	EG-E
Term I:	42	40	40
	(Good Friday, Easter Monday, ANZAC Day Monday, 25 April are holidays)		
Term II:	44	43	43
	(Queen's Birthday on a Monday)		
Term III:	40	40	40
Total:	126	123	123

The EG did not quite follow this pattern. There only the literature lecture was given by another than the class teacher. Weg zum Lesen tutorial (Term II) and literature tutorial (Term III) were integrated freely into the overall term work. This group finished Grundkurs Deutsch before the middle of Term III and therefore devoted the rest of the term to reading and discussion of the two literary texts. Throughout the year this group dealt with five additional chapters which the class teacher had prepared for the students totalling approx. 15 class hours, and the students learned nine songs. In addition approximately half of Friederike and all of Der Besuch der alten Dame was read in class.

An unannounced written test was given to all three groups separately and concurrently in mid year (July), and evaluated by the EG class teacher. In the last class session at the end of the year a previously announced test with specification of test requirements was administered separately and concurrently to all three groups and evaluated by the EG and the CG-E class teacher. Immediately after that test, another unannounced objective language achievement test was given to all students and evaluated by the EG class teacher.

In each term the CG class teachers gave the students two announced written tests. The EG was tested more often than that in keeping with suggestopedic principles. Unlike the tests in the CG, most of these tests were "sprung" on the EG without prior announcement so that the students could and would not prepare themselves for these tests. All tests except the objective language achievement test at the end of the

year where actual language acquisition was measured, covered only material taught in the course based on Grundkurs Deutsch, except two tests in Term II in the EG, where material from Weg zum Lesen was included as well.

The oral performance in language and literature of all students was evaluated by three teachers: the EG class teacher (all students) and both CG class teachers (most students). On the second day of this evaluation one CG class teacher had to be replaced due to illness by another teacher who had given literature lectures (Term III) and language tutorials (Term II) in that class. Differences of opinion in the scoring of student performance (it happened rarely) were evened out by averaging the score.

Student enrolment:

GERMAN IA: 46 students enrolled and started the course.

TERM I

CG-D: 22 students had enrolled and actually started the course.

21 students of the 22 finished Term I.

1 student joined the day group half way through first term from the EG (timetable problems).

CG-D lost effectively 1 student for no known reason.

CG-E: 12 students had enrolled and actually started the course. 10 of the 12 finished Term I.

2 left the course for no known reason.

EG: 12 students had enrolled and actually started the course.

1 student moved into CG-D half way through the course (timetable problems).

1 student moved interstate and left the University.

TERM II

CG-D: Approximately 18 students started Term II. 12 students finished the term.

1 student moved into CG-E half way through the term because of timetable clashes.

A questionnaire filled in anonymously by 16 students still attending by mid term revealed that the IA course made too great a demand on most of the students, a complaint which is not new. It appears every year if not formally, then informally in discussions, and it is assumed that most students who dropped out during Term II did so for this reason.

CG-E: Of the 10 students who finished Term I, 9 students continued. 1 student dropped out because she accepted employment. Half way through the term 1 student joined this group from CG-D (timetable clashes). Therefore 10 students finished Term II.

EG: All 10 students who had finished Term I continued and finished Term II.

TERM III

CG-D: Of the 12 students who finished Term II, 10 students continued in Term III. Ten days before the end of lectures 2 students dropped the course because they realized that they were failing. They spoke to the course director before withdrawing. 8 students finished the course successfully.

CG-E: Those 10 students who finished Term II continued and finished the course successfully.

EG: Of the 10 students who finished Term II, 1 student went to Germany taking up a DAAD scholarship (Stipendium des Deutschen Akademischen Austauschdienstes). 1 student dropped out for personal reasons. The rest - 8 students - finished successfully.

Summary:

20 students left the course largely because of its heavy demands.

26 students finished the course.

Problems of attendance:

During Term II a crisis became apparent in CG-D. Attendance at classes had become very poor. On an average fewer than half of the enrolled students attended classes regularly. The course director (who was also the class teacher in the EG) wrote a letter to all day students and invited them to a meeting at which the students filled in a questionnaire.The aims were on the one hand to find out what was going wrong with the course, and on the other, why students had dropped the course or attended classes irregularly. An analysis of the questionnaire showed two major problems: 2/3 of the students found that too much homework was requested of them in this course and that it proceeded too fast. 1/3 of the students admitted that they did not attend the course regularly. (Absences ranged from half to a single lesson.) 50% of the students stated illness as reason for absences, 25% stated work commitments, the rest had personal reasons for not attending. Further major complaints included repetitious homework (grammatical drill exercises as prescribed by the textbook Grundkurs Deutsch) and generally excessive workload in this course.
Since attendance at lessons was not a problem in the CG-E and EG, this questionnaire was not given to those two groups.

Student background at end of year:

	CG-D (8)	CG-E (10)	EG (8)
Fulltime	5	4	2
Parttime	3	6	6
A foreign language other than German studied	*	6	6
Previous German language studies	*	4 to varying levels, 1 of them to matriculation level, 1 of them had lived in Germany for two years, 4 without previous German language studies.	4 to varying levels, none had matriculated in German, 4 without previous German language studies.

* data not available.

Test results and analysis of unannounced mid year exam administered to all students then attending classes:

A) CG-D

12 students sat for the test out of a possible 18 students.

The test had four sections:

% result per student	a) 36 points comprehension questions	b) 18 points grammar	c) 9 points E-G translation	d) 37 points G-E translation
60	23	4	2	31
56	21	9	4	22
72	26	9	6	31
61	25	5	6	25
54	16	4	3	31
15*	11	4	0	0
73	29	5	5	34
58	18	4	5	31
66	15	8	6	37
76	28	9	4	35
87	34	12	6	34
64	23	6	5	30
742	269	79	52	341 : 12
Averages:				
	22.4 pts.	6.5 pts.	4.3 pts.	28.4 pts.
61.8%	62.2%	36.1%	47.7%	76.7%

B) CG-E

The entire class of 10 students sat for this test.

%	a) points	b) points	c) points	d) points
67	20	10	6	31
55	14	6	5	30
79	26	11	7	35
15*	12	3	0	0
34*	26	8	0	0
79	23	14	7	35
72	26	7	7	32
51	27	7	5	12
47*	28	5	5	9
84	29	11	8	36
583	231	82	50	220

*below 50%, therefore fail mark.

Averages:

	23.1 pts.	8.2 pts.	5 pts.	22 pts.
58.3%	64.2%	45.6%	55.6%	59.6%

C) EG

9 students sat for the test out of a possible 10 students.

%	a)	b)	c)	d)
71	20	11	4	36
76	25	12	4	35
61	25	6	2	28
69	25	2	8	34
80	27	14	7	32
69	26	7	5	31
80	33	11	5	35
86	30	14	5	36
83	31	14	5	34
675	242	91	45	301

Averages:

	26.9 pts.	10 pts.	5 pts.	33.4 pts
75%	74.6%	55.5%	55.5%	90.4%

Summary:

	overall average	I	II	III	IV
CG-D:	61.8%	62.2%	36.1%	47.7%	76.7%
CG-E:	58.3%	64.2%	45.6%	55.6%	59.6%
EG:	75%	74.6%	55.5%	55.5%	90.4%

Comparisons:

The achievements of the EG compared with the Control Groups were as follows:

		CG-D	CG-E
overall average		+ 13.2	+ 16.7
section I	=	+ 12.4	+ 10.4
section II	=	+ 19.4	+ 9.9
section III	=	+ 7.8	- 0.1
section IV	=	+ 13.7	+ 30.8

By the time this test was given (15 July), CG-D had already lost 45% of the students originally enrolled in the course. 1 student in CG-D and 3 in CG-E failed that test. The lowest percentage achieved in the EG was 61%, which represents a PASS I or upper pass by Australian standards. The drop-out rate in CG-E and in the EG was low, 23% and 25% respectively (ref. pages 5 and 6) and of those who had discontinued the course no student had left for fear of failing or due to heavy demand the course made on them.

Results and analysis of end of year written test:

Unlike the mid-year test, the students were informed this time well in advance about test material and time of test. All students could therefore prepare themselves for this test.

The test consisted of four parts and was marked out of 200 points (=100%).

A) CG-D: 8 students sat for this test and actually finished the course.

% Result per student	Grammar	Translation German-English	German Questions German Answers	Creative Writing
	35 pts.	60 pts.	25 pts.	80 pts.
95	34	58	25	73
78	26	44	20	66
62	26	42	16	40
49*	20	32	10	36
87	30	52	19	73
70	16	42	16	66
48.5*	21	41	10	25
65	23	34	18	55

*Two students failed this test and were given a supplementary test which they passed two weeks later.

Average % and points respectively:

	24.5 pts.	43.1 pts.	16.8 pts.	69.4 pts.
69.3%	68%	71.8%	67%	86.6%

B) CG-E: 10 students sat for this test and actually finished the course:

% Result per student	Grammar	Translation German-English	German Questions German Answers	Creative Writing
88	30	56	21	69
54.5	17	34	8	50
74	20	56	19	53
69	26	37	19	56
76	25	40	20	67
36*	18	27	11	16
65	18	48	12	42
74	28	50	18	52
73	21	52	21	52
84	29	53	21	65
Average % and points respectively:				
	23.2 pts.	45.3 pts.	17 pts.	52.1 pts.
69.4%	66.3%	75.5%	68%	65.1%

*One student failed this test and was given a supplementary test two weeks later which she passed.

C) EG: 8 students sat for this test and actually finished the course.

% Result per student	I Grammar	II Translation	III German Questions German Answers	IV Creative Writing
75.5	19	43	23	66
69.5	24	38	21	56
92	32	58	23	71
62.5	19	39	19	48
85	28	51	20	71
87.5	29	58	20	68
67	22	44	20	48
78	23	46	19	68
Average % and points respectively:				
	25 pts.	47 pts.	21 pts.	62 pts.
77.1%	71.4%	78.3%	76%	77.5%

All students passed this test.

Summary:

	overall average	I	II	III	IV
CG-D:	69.3%	68%	71.8%	67%	86.6%
CG-E:	69.4%	66.3%	75.5%	68%	65.1%
EG:	77.1%	71.4%	78.3%	76%	77.5%

Comparisons:

The achievements of the EG compared with the Control Groups were as follows:

overall average	CG-D:	+ 7.8%	CG-E:	+ 7.7%
section I		+ 3.4		+ 5.1
section II		+ 6.5		+ 2.8
section III		+ 9		+ 8
section IV		- 9.1		+ 12.4

Objective Test:

Immediately following the above end of term test, the students were given an objective test, previously not announced, to measure their German language acquisition. This test consisted of two parts: a grammar test consisting of 25 points (one point per answer) and a reading comprehension test consisting of 19 points (one point per answer). In CG-E two students declined to undertake the test, therefore eight students in each group participated:
Results of the objective (multiple choice) test:+

CG-D

Total 44	Grammar 25	Comprehension 19
25	14	11
32	17	15
21*	13	8*
23	15	8*
17*	12*	5*
24	15	9*
23	13	10
30	17	13

+ The test used was the AATG National German Examination for High School Students, Fourth Year German, 1979 by Educational Testing Service.

CG-E

18*	10*	8*
20*	9*	11
30	14	16
25	16	9*
21*	12*	9*
20*	10*	10
10*	8*	2*
25	12*	13

EG

33	16	17
28	14	14
26	13	13
20*	8*	12
31	16	15
27	14	13
28	12*	16
29	14	15

* represents less than half the marks that could have been achieved and is therefore considered to be a fail mark.

Summary:

CG-D:

total 195 pts.
average 24 pts. = 55%

25 pts.	= 57%		17 pts.	= 39%	lowest
32 "	= 73%	highest	24 "	= 55%	
21 "	= 48%		23 "	= 52%	
23 "	= 52%		30 "	= 68%	

CG-E:

total 169 pts.
average 21 pts. = 48%

18 pts.	= 41%		21 pts.	= 48%	
20 "	= 45%		20 "	= 45%	
30 "	= 68%	highest	10 "	= 23%	lowest
25 "	= 57%		25 "	= 57%	

EG:

			total	222 pts.	
			average	28 pts.	= 64%
29 pts.	=	66%	20 pts.	= 45%	lowest
28 "	=	64%	26 pts.	= 60%	
27 "	=	61%	28 "	= 64%	
31 "	=	70%	33 "	= 75%	highest

End of Year Test Conditions for EG Group:

Test conditions were established along suggestopedic principles. Environmental music - a particular tape selected by a majority vote of the class - was played to assist Mental Relaxation/Mind Calming prior to the test. This pre-test music was overlaid with the class teacher's positive re-inforcement of notions that studeuts could expect to do well, would concentrate easily and be quite relaxed during the test. The test itself was also accompanied by music - a series of baroque largos which recalled pleasant learning experience from earlier lessons in the course.

Some conclusions drawn from written test results:

Considering the high drop out in CG-D and assuming that only the really good students remained in the course, the achievements of the EG were quite considerable. For many reasons, e.g. the students' background, work commitments, numbers, timetable, etc. it is probably more valuable to compare CG-E with the EG, since those two groups had more in common than the CG-D had with either of them. In that context it can be said that the EG surpassed the achievements of the CG-E in every respect, particularly in those unannounced written tests (mid year and objective test at the end of the year).

End of year oral examinations:

The oral exams in language and literature were conducted approximately 10 days after the end of year written test.
The students had to choose and study two texts from the second half of Grundkurs Deutsch and one story from Der Weg zum Lesen for their oral exam in German. The students in the EG resented this decision, because they had been trained in conversational German as part of suggestopedic teaching and learning. This was not possible in the Control Groups as

there was hardly any time for such "fun" due to the heavy emphasis on grammar and drills. Accordingly conversational German could not be tested since it would have disadvantaged both Control Groups.

Average examination results within the three groups:

Overall achievement, marked out of 10:

CG-D 6.5 CG-E 5.8 EG 6.7

Oral performance was assessed considering the following components: 1. comprehension, 2. fluency, 3. grammatical accuracy, 4. vocabulary, 5. pronunciation.

In these categories the three groups compared as follows:

	Comp.	Fluency	Gram.	Vocab.	Pron.
CG-D	6.6	6.3	6.3	6.6	6.8
CG-E	6.4	5.6	5.5	5.8	6.1
EG	6.7	7.7	6.2	6.5	6.6

There appears to be a marked difference only in the category "fluency" where the EG stands out. This, of course, is due to the fact that in suggestopedic foreign language classes "role play", games and the "psycho-drama" at the end of the course motivate the students to speak in the target language. It is interesting to note that in the category "grammatical correctness" the EG does not appear to have achieved lower standards despite the fact that grammar was less emphasized in that course than in the traditionally taught control groups.

2 students in the CG-E failed the language oral and had to redeem their marks.

As far as the literature oral is concerned, the following results were achieved, marked out of 10:

CG-D: average mark 8

CG-E: average mark 6.3

EG: average mark 7.2

It was quite obvious and verified by the students in conversations that the CG-D had more students who were interested in literature than both evening groups where most students were more interested in speaking the language. Both evening groups had a higher percentage of part-time students, they were on an average older and their motivation for learning German was firstly to speak and understand the language and travel to German speaking countries. This was less prevalent in the day group - another reason why a comparison between CG-E and EG is more accurate than a comparison between CG-D and EG.

Music used in EG:

In Terms I & II music was used which has been proven in the USA and other countries to be effective for suggestopedic teaching and learning. In Term III various kinds of music, not yet evaluated in available research were used experimentally. It has been well-documented that "baroque largos" are highly effective, particularly in the passive phase of instruction, however reactions to a wider range of musical styles and genres were sought. Hence music by composers representative of the baroque, classical, romantic and twentieth century styles was offered and evaluated.

Five tapes each were selected and compiled to be used as background to the Active and Passive Concerts of lessons. Tape 1 was played in the first lesson for Term III and the cycle repeated from the sixth lesson. (Full details of the music tapes are included in APPENDIX MUSIC LIST).

The compilation of music pieces was determined by the following plan/summary:

A. ACTIVE CONCERT

Tape 1: 20th Century music - highly individual style (Hindemith)
Tape 2: 20th Century music - individual style - familiar genre (piano concerto) (Prokofiev)
Tape 3: 20th Century composer - recognizable style of music (medieval, baroque) (Respighi)
Tape 4: Romantic music - recognizable style and genre (Beethoven)
Tape 5: Romantic music - recognizable style (Berlioz)

The general progression from Tape 1-5 was for the music to be perceived as complex - less complex for the non-music specialist/listener.

B. PASSIVE CONCERT

Tape 1: Baroque composers (Legrenzi, Corelli)
Pre-classical composer (C.P.E. Bach)
Tape 2: Classical composer (Mozart)
Tape 3: Baroque composer (Bach)
Tape 4: Romantic composer (Kreutzer)
Baroque composer (Bach)
Tape 5: Romantic composer (Beethoven)

Music in Tapes 1-4 contained elements of baroque music, however the overall progression was Baroque - Romantic.

The choice of music for both Active and Passive Concerts coincided in the 5th lesson with music from the Romantic era (Beethoven, Berlioz).

Music selected for Mental Relaxation/Guided Imagery (which was used invariably at the beginning of every lesson, and for the written end of year exam) is given detailed attention in the discussion which follows.

Reactions to the music used throughout the course were tested in two questionnaires distributed to the students in the EG. The first was concerned primarily with music used in Terms I and II, the second (a "Music Evaluation Sheet") only with the music used in Term III, though responses overlapped to some extent. Questions dealt with music used for Mental Relaxation/Guided Imagery, the Active Presentation and the Passive Presentation of course material.

Music for Mental Relaxation/Guided Imagery

During Terms I and II a variety of environmental, instrumental and electronic sounds, essentially non-structured, were used. In Term III two contrasting pieces were chosen: "In Motion" by Gayle Young and "Sanctus" by Ron Nagorcka. Being pieces by contemporary composers it

(b) "In Motion"

(1) In a glasshouse with many bright flowers

(2) In a forest near Linz in spring; in the snow; watching snow melting

(3) In a forest at night, full moon; a dozen girls dancing in transparent clothes; image dissolving to nothing

(4) Slept deeply

(5) At home, sitting near a window; watching, and listening to the rain

(6) On a desert island, sitting with legs crossed in the sand, and meditating

(7) In Heaven, sitting on a cloud, watching the Earth

(8) In a cave in a valley; watching a wave.

As the lesser favoured of the two, "Sanctus" was submitted for re-evaluation several weeks later, near the end of the course. A different section of the music (where the "drone" sound of the didjeridoo and any rhythmic pulse were absent) was played instead. In spite of this change, 4 respondents found the music distracting/disturbing, whilst 3 found it calming/soothing. 1 did not respond.

When comparing the approval rating of both "In Motion" and "Sanctus" with the environmental music used extensively throughout Terms I and II however, a more definitive response emerged: There were five responses in favour of environmental music, two in favour of electronic music, and two in favour of composed music.
The other question: "Do you prefer guided imagery or to conjure up your own images?", also produced a decisive result: 5 students preferred to conjure up their own images, 1 liked either ("it depends on the mood I am in"), 1 did not respond, and only 1 preferred guided imagery.

In the section dealing with the Active Concert, 6 students indicated the music "assisted their listening to the text", 1 felt the music "interfered with his/her listening to the text", and 1 felt the music had "no effect".

Respondents were then asked if the music was either "familiar" or "unfamiliar", and to indicate the nearest description of their reaction to it on the following scale: Dislike; Boredom; Mild Interest; Appreciation; Enthusiasm.

More students (5) were "unfamiliar" than "familiar" (3) with the music. Of those "unfamiliar" with the music, 2 were "mildly interested" and 3 were "appreciative". Of those "familiar" with the music, 1 was "mildly interested", 1 "appreciative", and 1 "enthusiastic".

There were two curiosities: The respondent who was "enthusiastic", was also "familiar" with the music, but was also the one for whom the music had "no effect" in relation to listening to the text. The respondent who found the music "interfered with his/her listening to the text" was also "unfamiliar" with the music, but nevertheless "appreciated" it.

Responses to the music for the Passive Concert were quite decisive: 7 students found the music "assisted their memory of the spoken text"; none indicated the music "had no effect in assisting their memory of the spoken text", and 1 did not respond. 6 found the music "calmed them down", 1 did not; and 1 did not respond.

When asked to clarify whether the music was "familiar" or "unfamiliar", 7 students indicated "familiar" presumably (but not necessarily entirely) because they had heard it more than once during Term III.

Students were then asked to indicate the nearest description of their reaction to it on the previous scale (Dislike; Boredom; Mild Interest; Appreciation; Enthusiasm). 1 was "mildly interested", 5 were "appreciative" and 1 was "enthusiastic". 1 did not respond.

The music specifically chosen as the subject material of the Evaluation Sheet was (a) for the Active Concert, Tape 5 and Tape 2; and (b) for the Passive Concert, Tape 4.

Comment was invited about all other music heard during the term, especially unfavourable comment. It was held by about half the class that Tape 1 of the Active Concert was not as satisfactory as the remainder.

was expected they would be unknown to members of the EG and responses would not be pre-conditioned on the basis of familiarity. Both suppositions proved to be true. Neither piece was "tonal" in the Western traditional sense and could not therefore be described as "melodic". The characteristics of the two pieces may be contrasted as follows:

	Sound Source	Timbre "Tone colour"	Texture	Rhythm/ Pulse	Predominant Compass
"In Motion"	Repeated	Pale	Fine	Weak	Treble
"Sanctus"	Sustained	Dark	Dense	Strong	Bass

Reactions to both music pieces selected for Guided Imagery/Relaxation were tested immediately after each was played for the first time. On both of these occasions no images were suggested - each individual was free to choose his/her own image ("unguided imagery"), and class members were invited to respond verbally to the question: "What image did the music conjure up for you?"

Responses were as follows:

(a) "Sanctus"

(1) Reunited with a family member in Mt. Gambier
(2) Hell, as in "Paradise Lost"
(3) In the Himalayas
(4) In a dark room
(5) First in Hell, then in Heaven
(6) Nowhere in particular
(7) On Ayers' Rock
(8) In a dentist's chair

The final questions sought to gain some information about the students' formal musical training, and their musical preferences/tastes. 5 students had not had formal musical training beyond high school; 3 had. All were asked to list two preferences from a suggested list. The distribution of preferences was:

Symphony Orchestra	:	6
Opera	:	3
Rock music	:	2
Ballet music	:	2
Concertos	:	1
Folk music	:	1
Jazz	:	1
Total	:	16

Analysis and conclusions regarding the use of music with EG

I From answers pertaining to music in the General EG questionnaire it became evident that a slight majority of the EG expressed a preference for environmental sound over music for the Mind Calming sessions. As a corollary, most were also in favour of "unguided" rather than "guided" imagery.

II In Term III no clear preferences emerged in the choice of music selected for the Active Concerts, e.g. Beethoven, Berlioz, Respighi, Prokofiev were more or less equally favoured. (From informal discussion, Hindemith was received favourably by less than half the class.) Results suggested that music with a Romantic bias was quite acceptable, and assisted the absorption of didactic material.

III Music from the Baroque era was not used exclusively for Passive Concerts (e.g. There were slow movements from "Romantic" composers Kreutzer, and Beethoven) and did not appear to be critical. As mentioned previously, 7 out of 8 students found the music "assisted their memory of the spoken text".

IV Although the EG as a whole was biased towards serious Western art music (for example, symphony orchestra, opera, ballet music & concertos accounted for twelve of the sixteen responses), which may have influenced favourably the reactions to the music, there was no convincing correlation between musical preferences/tastes and appreciation of the music selected for the Active & Passive Concerts.

V There was no evidence to suggest that students with a musical training were distracted by the Active and Passive concerts. Similarly, whether the music was "familiar" or "unfamiliar" seemed not of critical importance.

VI Only 1 of the 8 students in the EG would have preferred no music ("during talking periods") for the Active & Passive Concerts, however this particular reference was unclear in the context of the questions asked.

VII The selection of music for Mind Calming/Relaxation and the Active Concert seems more in need of careful consideration than that for the Passive Concert.

Analysis of, and conclusions drawn from the general EG Questionnaire:

At the end of the year a questionnaire was given to all students in the EG and duly answered. An analysis of this questionnaire brought the following results:

I) All students found the physical relaxation exercises to be helpful for relaxation.

II) All students found the mental relaxation exercises to be helpful for relaxation. The majority found environmental music, particularly "Ocean Waves" more relaxing than Steve Halpern's

music. Of all the guided images the majority preferred "walking along the beach". When given the choice (this happened in Terms II and III) the majority preferred to conjure up their own images. Most students found regular and deep breathing relaxing.

III) All music presented in the active concert sessions in Terms I and II was found to be effective. Half the class found Beethoven's Emperor Concerto more effective than Tschaikovsky or Mozart.

IV) All but one student found the baroque music during the passive concert session relaxing. The majority of the students was of the opinion that baroque music helped them with learning, 2 did not think so and 1 was not sure. All but 1 student ("I find I listen to the music - or I can't concentrate on the words because I am also listening to the music.") wanted baroque music.

V) The majority of the students responded favourably to the use of the ball during elaboration and revision sessions, only 1 did not like the ball. As far as the puppet was concerned, half the class reacted favourably, the other half had no opinion.

VI) When asked general attitude questions, all answers went in favour of suggestopedic teaching and learning. Conversation, games and the psycho-drama at the end of Term II were the most favoured aspects of the course. The students expressed their appreciation of the relaxed atmosphere in the class, the group humour, the opportunity for personal participation, the enthusiasm of teacher and fellow students, the social aspects, etc. On the critical side a few students suggested that more formal grammar should be incorporated into the lessons and fewer tests should be given.

A separate, departmental questionnaire with general questions on the IA German course was given to all students (26) who finished the academic year in that class. It was analysed by a teacher who had had little involvement in the teaching of IA. 17 out of 26 students answered that questionnaire.

Analysis of German IA Class Questionnaire:

Most students criticized the course textbook. Most students from the Control Groups found the German IA course more or much more demanding than any other first year subject, while only 1 student in the Experimental Group shared that view. The most striking difference between the CGs and the EG became apparent in the question on hours spent outside of classroom contact hours. It became evident that the CGs on an average spent 10½ hours per week on homework and home studies while the EG averaged only four hours. The CGs were required to work in the language laboratory for a minimum of two hours per week, a requirement no one was able to fulfill due to lack of time. No such requirements were set for the EG since ample opportunity for speaking German was given in class.

Summary of findings

In conclusion it can confidently be said that the written and oral results of this controlled, comparative and evaluative study, as well as the information gained from the analyses of the music and general questionnaires show clearly that Suggestopedic teaching is superior to conventional instruction in terms of German language achievement, student attitudes and time invested to achieve set goals.

APPENDIX - MUSIC LIST

Music for Guided Imagery

Tape 1. GAYLE YOUNG: "In Motion" for Columbine.
Gayle Young, Columbine
(A metallophone - similar to Glockenspiel - with a large number of divisions of notes of the scale)
ABC/FM Broadcast; 28/8/83

Tape 2. RON NAGORCKA: "Sanctus"
Douglas Lawrence, organ; Ralph Nicholls, didjeridoo; Tim Robinson, electronics; Ernie Althoff, Andrew Bernard, Ann Blore, Mars McMillan, Ron Nagorcka, Susan Nagorcka, Jane O'Brien, Tim Tyler, Andrew Uren, voices.
Move MS 3025

Active Concert

Tape 1. HINDEMITH: i "Symphonic Metamorphoses on themes of Weber" (1st & 4th Movements)
ii "Nobilissima Visione" (March)
iii Cello Concerto - fragment
Elder Conservatorium Symphony Orchestra - cond. Patrick Brislan

Tape 2. PROKOFIEV: i Piano Concerto No 3 (1st Movt.)
Julius Katchen, piano
Orchestre de la Suisse Romande - cond. Ernest Ansermet
Everest 3297

Tape 3. RESPIGHI: i Suite No 2 from "Ancient Airs and Dances"
Los Angeles Chamber Orchestra - cond. Neville Marriner
HMV OASD 3188

Tape 4. BEETHOVEN: i Piano Concerto No 5 (1st Movt.)
Elder Conservatorium Symphony Orchestra: Cond. Patrick Brislan

Tape 5. BERLIOZ: i Symphonie Fantastique (1st - 2nd Movts.)
(1st - Allegro only; 2nd - Waltz)
Sydney Symphony Orchestra - cond. Sir Charles Mackerras
Direct B'cast: ABC/FM: 29/8/83.
Overture: "King Lear" (Allegro only)
Royal Philharmonic Orchestra: Cond. Sir Thomas Beecham

Passive Concert

Tape 1. LEGRENZI: Balletto ed Corrente No 9 (1691) in B flat
CORELLI: Concerto Grosso No 5 in B flat, Op 6
C.P.E. BACH: Symphony in D Major
Univ. of Adelaide Italian Baroque Ensemble: cond. David Swale

Tape 2. MOZART: Concertantes Quartet: ECSO, Cond. P. Brislan
J.S. BACH: Sinfonia from "Christmas Oratorio"
Leopold Stokowski and his Orchestra
BGS- 70696

Tape 3. MOZART: Quintet for Piano and Winds, K 452 (2nd Mvt.)
University of Adelaide Wind Quintet
J.S. BACH: Sinfonia from the Christmas Oratorio
Leopold Stokowski and his Orchestra, BGS-70696

Tape 4. KREUTZER: Septet (3rd Movt.)
Staff of the Elder Conservatorium of Music
J.S. BACH: "Jesu, Joy of Man's Desiring" from Cantata 147
"Sheep May Safely Graze"
Leopold Stokowski and his Orchestra

Tape 5. BEETHOVEN: Symphony No 9 (3rd Movt.)
Elder Conservatorium Symphony Orchestra - cond. Ronald Woodcock

ADDITIONAL MUSIC LIST (Terms I and II only)

Tschaikovsky: Piano Concerto No. 1 in B flat
Yuri Boukoff (piano)
Vienna Symphony Orchestra conducted by Jean Fournet
Philips 7317041

Mozart: Piano Concerto No. 27 in B major, K 595
Recording by courtesy of Lozano Learning Institute,
Silver Springs, Maryland

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QUESTIONNAIRE FOR SUGGESTOPEDIA GROUP

I. Physical Relaxation:

Did you find the exercises helpful for relaxation?

yes no

II. Mental Relaxation:

1. Did you find the exercises generally helpful for relaxation?

yes no

2. Which cassette (music) did you find most relaxing?
   Environmental music, e.g. ocean waves, country stream.
   Electronic music, e.g. Steve Halpern's music.

3. Which guided phantasy did you find most effective:
   a) Walking along the beach.
   b) Walking up a hill watching the sunrise.
   c) Walking along a stream.
   d) Sailing along the sky seated in a cloud.
   e) Finding yourself on an island.
   f) Other.

4. Did you prefer to conjure up your own image to guided fantasy?

yes no

5. Did you find deep and regular breathing relaxing?

yes no

6. Any other comments on that section of the course?

III. Active Presentation:

1. Which concert did you find most effective:
   a) Beethoven's Emperor Concerto (Piano)
   b) Tschaikovsky's 1st Piano Concerto
   c) Mozart's Piano Concerto No. 27

2. Would you have preferred no music at all?

   yes no

IV. Revision and Elaboration:

1. What is your reaction to the use of the ball?

   favourable unfavourable no opinion

   Comment?

2. What is your reaction to the use of the puppet?

   favourable unfavourable no opinion

   Comment?

V. Passive Presentation:

1. Did you find the baroque music relaxing?

   yes no

2. In your view, did the baroque music help you with learning?

yes no

3. Would you have preferred no music at all?

yes no

Comment?

VI. General questions:

1. Which aspects of the course did you like best?
Name 4 in order of preference.

Role play	Psycho-drama
Reading	Literature
Writing	Conversation
Games	Vocab. learning
Grammar	Tests
Songs	

2. Were you ever stressed during class? If yes, say when and why.

3. Were you ever bored in any lesson? If yes, what bored you?

4. Were you ever concerned that you might not succeed in this course? (If yes, indicate when)

yes no occasionally

5. Have you ever studied a foreign language before?

yes no

6. If your answer to question 5 was "yes":
Which method appeals to you more:

the suggestopedic method

or

any other method.

(If you wish, explain briefly why.)

7. What did you like best about this German course?
Comment briefly:

8. In your opinion, how could this course be improved?
Comment briefly:

9. Explain briefly which aspect(s) you did not like in this course (if any).

10. Any other comments?

G E R M A N

MUSIC EVALUATION SHEET

PLEASE TICK ☑ AS APPROPRIATE

A. GUIDED IMAGERY)
RELAXATION MUSIC)

1. Did you find the music
   - ☐ CALMING/SOOTHING?
   - ☐ DISTRACTING/DISTURBING?
   - ☐ HAD NO EFFECT?

2. Do you prefer
   - ☐ GUIDED IMAGERY?
   - ☐ TO CONJURE UP YOUR OWN IMAGES?

3. Any Other Comment: .....

.....

B. ACTIVE CONCERT

1. Did this music
   - ☐ ASSIST YOUR LISTENING TO THE TEXT?
   - ☐ INTERFERE WITH YOUR LISTENING TO THE TEXT?
   - ☐ HAVE NO EFFECT?

2. Was this music
   - ☐ FAMILIAR?
   - ☐ UNFAMILIAR?

3. Please indicate the nearest description of your reaction to this music on the following scale:

☐ DISLIKE ☐ BOREDOM ☐ MILD INTEREST ☐ APPRECIATION ☐ ENTHUSIASM

/over.....

C. PASSIVE CONCERT

1. Did you find that the music

☐ ASSISTED YOUR MEMORY OF THE SPOKEN TEXT?

☐ HAD NO EFFECT IN ASSISTING YOUR MEMORY OF THE SPOKEN TEXT?

2. Did the music calm you down?

☐ YES

☐ NO

3. If you were familiar with the music, please indicate the nearest description of your reaction to it on the following scale:

☐ DISLIKE ☐ BOREDOM ☐ MILD INTEREST ☐ APPRECIATION ☐ ENTHUSIASM

O R

4. If you were unfamiliar with the music, please use the same scale:

☐ DISLIKE ☐ BOREDOM ☐ MILD INTEREST ☐ APPRECIATION ☐ ENTHUSIASM

5. Any Other Comments:.....

.....

.....

.....

.....

D. PERSONAL DETAILS

1. Country of Birth: .....

2. Predominant Cultural Background (e.g., Australian, Greek, Dutch, etc.):

.....

3. Musical preferences (including contemporary styles, e.g., Folk, Jazz, Rock and traditional styles, e.g., Ballet, Opera, Symphony Orchestra, Musical Comedy, Film, etc.) - Mention TWO only:

.....

4. Have you studied Music beyond High School level?

YES ☐ ☐ NO

THANK YOU FOR YOUR CO-OPERATION